

ACCESS ALL AREAS

**GUIDELINES FOR MARKETING
THE ARTS TO PEOPLE
WITH DISABILITIES**

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Introduction

For most people, the decision to be exposed to the experience of an arts event is a simple one. You go, because you choose to go.

Providing that choice to people with disabilities is the issue of this guide. This guide is intended to be practical, covering actions which are within reach of arts organisations, especially marketing officers and their departments. How to identify this audience, how to reach them and how to provide what they want is the key advice contained here.

Access all Areas is about offering increased access to the arts. It seeks to show that exploring the fullest meaning of access makes good marketing sense. It is a practical, clear guide to improving your organisation and opening your doors to the whole of the community.

The guide describes positive steps that you can take that benefit both your organisation and the disability community. Marketing to people with disabilities is about equal opportunity, equal access and the recognition that people with disabilities are valuable members of your audience.

The guide not only describes the legal reasons why you must provide equal access but also shows the benefits for yourself and

for people with disabilities. In short, it is a win-win situation.

Many arts organisations have already made the move to a more effective way of marketing, one that includes marketing to the disability community. The comprehensive information in this guide can help these organisations by offering a checklist of what they are doing and offering suggestions of some things they may not have considered. For organisations that have no specific marketing initiatives to attract people with disabilities, this guide offers not only the nuts and bolts of how to market, but also introduces why we should be marketing to people with disabilities.

The guide consists of seven sections. This introduction is followed by a section describing the benefits of marketing to people with disabilities. In section 3 marketing principles are outlined. The next shows how to apply these to people with disabilities. A list of resources available to help you is followed by two case studies of successful organisations. The benefits of marketing to people with disabilities are summarised in the conclusion. The appendices also contain other practical help including more information on what you can do and who you can contact.

The benefits of marketing to people with disabilities

There are two very good reasons why people with disabilities should be given the same opportunities as others:

- It's to everybody's advantage; and
- It's the law. By law, barriers to participation must be removed.

It's to everybody's advantage

The rewards for arts organisations include more diverse and larger audiences, greater customer satisfaction and better designed services and premises.

One in six people in Australia has a disability. This fact was unearthed by the Australian Bureau of Statistics (Survey of Disability, Ageing and carers 1993). Though many of these people already attend arts or cultural activities this figure of one in six shows the tremendous untapped potential of the disability audience. If access were made easier, many more people with a disability would be likely to attend and would bring their friends and family.

Improving access for people with a disability will increase customer satisfaction. All patrons will benefit from the greater comfort and ease of use of the facilities. Inclusive design and services can be appreciated by everyone, including overseas guests.

Proper staff training in how to provide better service to people with a disability results in improved relations with all your patrons.

A recent guide released by the Arts Council of England found that there 'is a need for marketing managers to be more realistic about the motivation and process of attracting disabled people. If you view the provision of facilities for disabled people as a favour, you place a burden on the disabled customer who is expected to feel grateful for being able to attend an event. This sets up the risk of mutual disenchantment'. What we are seeking here in Australia is mutual benefit.

Research proves that it is far more efficient to develop an ongoing relationship with customers than to constantly have to seek new customers. The importance of repeat business in the arts and entertainment sector cannot be overemphasised.

A loyal base of customers who regularly attend exhibitions, or purchase subscription tickets to see a number of plays or concerts, makes it easier to plan and to predict sales.

Focus groups and surveys conducted in New South Wales as a basis for this publication show that the majority of people with a disability hold a positive view of the arts, encouraging family, friends and support workers to attend arts events with them. This enthusiasm lends greater strength to the reasons for regarding people with disabilities as a viable target market for the Australian arts industry. In the United States and United Kingdom this sector is already regarded as a serious target for arts and cultural participation.

" Many people benefit from the services and facilities provided for people with a disability. This includes parents with small children, visitors from overseas and the aged. "

It's the law. By law, barriers to participation must be removed

The Commonwealth Disability Discrimination Act 1992 makes it unlawful to discriminate against people with a disability. This includes the following areas:

- Access to premises that are open to the public, ('access' is defined below)
- Provision of goods, services and facilities
- Education and training
- Membership of clubs and associations - this includes arts, literary or cultural clubs

The Disability Discrimination Act 1992 (DDA) applies throughout Australia. It affects all public and private arts, cultural and entertainment organisations offering services and facilities to the public. It also affects organisations offering education or training in the arts.

As well, many States / Territories have their own legislation making discrimination against people with a disability unlawful. Arts organisations must comply with both the Federal and State legislation.

Attitudes can be as impassible as physical and sensory barriers.

Disability definition

The definition of disability under the DDA is very broad. It includes physical, intellectual, sensory and psychiatric disabilities.

Definitions of disability are constantly shifting. Disabilities can be permanent or temporary, debilitating or not, clearly defined or 'hidden'. Asthma, diabetes, heart and lung conditions, migraines and epilepsy are all hidden disabilities. Removing barriers, therefore, is not as simple as just providing ramp access for people in wheelchairs!

One in six people in Australia has a disability.

Access definition

Access means making sure that your services can be used by people with disabilities. Improving access means providing facilities, technical aids, and staff training that allow people with disabilities to use your services.

Access, then, should be understood in its broadest sense. Though increased physical access is perhaps the most obvious interpretation of improving access, it can also be understood in terms of improving people's attitudes and actions, putting processes into place such as on-line access and fax bookings, promoting your venue and events, pricing your tickets and timing your shows. In fact, all the suggestions in Section 4 are aimed at improving access.



Some background on disabilities

More than one in six Australians has a disability. That means 3,176,000 people have one or more disabilities and the figure is rising. Projections indicate that by the year 2000 the figure will have risen to one in five.

Rates of disability are directly linked to age. Up to the age of 35 less than 10 per cent of the population has a disability. But from 35 onwards, disability rates rapidly rise. For those aged 45 to 54, 21 per cent have a disability; for those aged 60 to 64, 36 per cent have a disability; for those aged 75 and older, 67 percent have a disability.

A physical disability is reported as the main disabling condition by 89 per cent of people with a disability and mental disorders by the remaining 11 per cent. Perhaps surprisingly, only 2 per cent of people with disabilities use wheelchairs.

" Most people will at some times in their lives experience a level of disability through accident or illness. "

The main disabling conditions reported by people with disabilities are arthritis and musculoskeletal conditions (27%); disorders of the ear and mastoid processes (14%); mental disorders (11%); and respiratory diseases (9%).

Focus groups held in New South Wales by Accessible Arts and written surveys carried out by Arts Access in Victoria, have shown that the majority of people with a disability have a positive image of the arts. Arts activities are popular and those who attend persuade their family, friends and support workers to accompany them. Those surveyed are not uncritical but they confirm that improved attention to issues of access from the arts industry would increase their participation.

Terminology

The terms 'disabled' and 'the disabled', whilst in current use in the United States and United Kingdom, are considered inappropriate in Australia.

It is important to place ~~the~~ person before the disability; therefore, the phrase 'person with a disability' is acceptable, whereas 'disabled person' is not. A disability ~~does~~ not 'disable' a whole person

Note: all statistics in this section are derived from the Australian Bureau of Statistics 1993 Survey of Disability, Ageing and Carers.



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Marketing: An overview

Marketing is traditionally considered to consist of the six Ps: people, product, place, price, processes and promotion. These are defined as follows:

People

People bring a facility to life. The friendliness of the box office staff, the knowledge and courtesy of guides and gallery guards, and the way in which grounds staff handle complaints, specific needs or lost children can create an even more lasting impression than the masterpieces on the walls or the string quartet on the stage.

Product

The major facilities, goods or services being offered. The product will vary depending on the organisation, for example:

- Art gallery - the permanent collection, education programs, catalogues, research services, special exhibits, books, merchandise, and souvenirs.
- Theatre - the season program, the timing of performances, the individual plays, the resident actors and special guest performers, the sets, the printed programs, and other merchandise.
- Festival - the theme, the major event, the combination and range of activities, the calibre of performers, food, displays, entertainment, stalls, and merchandise.

Place

The venue at which the activity takes place. This includes the location, the parking, the facilities available, the physical access, the comfort, and the size of the venue.

Again, using specific examples, some elements of place include:

- Art Gallery - the location (city, suburban, regional), the building, the size of the building, its architecture style, age, decor, level of maintenance, the amenities provided (air conditioning, lifts, coffee shop, souvenir shop), accessible features.
- Theatre - the location, the building itself, seating capacity, parking, facilities, amenities (heating, air conditioning, comfort of seating), maintenance, decor, condition of facilities, quality of sound, visibility of stage, accessible features.

- Festival - location, access, parking (distance from venue, security, traffic management and control), distance between various venues or events, security and safety, maintenance and amenities (portable toilets, lost children area, accessible toilets), quality of sound systems, visibility of stages, access to undercover areas in case of inclement weather.

Price

The prices charged for general entry, services, or facilities, or for any other elements of the product (such as printed programs, food and drinks, parking, or souvenirs).

Pricing can be a major issue for consumers. Many organisations use pricing as a major part of their marketing strategy. Pricing strategies that enable carers or support workers of people with disabilities to accompany them to events at no cost or reduced cost are one way of attracting this sector. An example of this type of pricing strategy is used in some cinemas, where adults are admitted free of charge to movies aimed at children.

Processes

The procedures that are developed to provide information, tickets, etc. This includes box office procedures, the use of commercial external ticketing services, and the use of 1800 or 0055 numbers for information. Often a customer's experiences during this phase can affect their attitude towards the event.

Promotion

Simply put, this is the way in which information is provided to the potential customers. It includes a wide variety of options including advertising, direct selling, publicity stunts, public relations activities and the internet. Good market research can ensure cost-effective promotions that will reach their intended audiences with the right message at the right time.

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A Practical Guide

Introduction

This section discusses how your marketing can meet the needs of people with disabilities. Many disadvantages and problems experienced by people with a disability are the result of a lack of recognition of their specific needs, rather than any attempt to deny them what is available to others.

The following shows how to apply the principles of marketing to people with disabilities. Clear, practical steps are described under each of the six headings: people, product, place, price, processes and promotion. It is worth bearing in mind that putting these suggestions into practice will not only allow you to follow the law but will benefit people with disabilities, people without disabilities and you yourselves.

" While it may take a little time, consultation at the beginning can make sure that the right services are provided. "

Getting started: Consultation

This audience, like any other, needs to be asked what they want. In the same way as a young audience will quickly condemn as 'boring' any event forced on them without checking what is 'in' at the time, or without attempting to understand the diversity of their tastes and preferences, so will people with disabilities give slight credence to programming or facilities provided inappropriately through lack of consultation.

For many organisations beginning to market to people with disabilities the whole issue can seem daunting. Who do you contact? Where do you get the best advice? How much will it cost? How much time will it take?

The biggest hurdle is the first - who do you contact? Consultation is the key. The network you need to tap into is the one which will bring you into contact with the people with disabilities themselves. Keep in touch with disability organisations to keep up with changing needs and demands. Information on these groups is given in section 5, the resources section, and in appendix 3 which lists arts and disability organisations.

" The simple rule is for frontline staff to extend courtesy at the same level as they would, hopefully, be giving to all patrons. "

People

The people in your organisation can be the most beneficial source for improving access for people with disabilities. Conversely, they can also be one of the greatest barriers. People with a disability often point to negative or hostile attitudes from staff as being far more significant barriers than the physical.

One of the most successful ways of eliminating unfriendly service is to provide staff training. Staff may also need training to help them meet the needs of their patrons with a disability, eg. how to guide a blind person to their seat or how to use facilities such as hearing loops.

Training of staff should:

- Present people with a disability as customers, rather than a 'problem'.
- Address misconceptions and prejudices about disability.
- Include techniques for communicating and providing assistance.
- Prevent inappropriate offers of help which may be patronising.
- Increase understanding of the requirements of different disabilities.
- Teach staff to use all facilities.
- Make sure that all staff know everything about access within the premises, including the location of accessible facilities.

General Suggestions:

- Brief the box office. It is very important that all staff can give friendly, accurate and constructive advice. Not doing so is not just a missed marketing opportunity - it can put people with a disability at risk of physical discomfort or danger.

- Be honest if you are unsure and, as with any other patron, ask whether the person requires assistance. Take the cue from the response and do not be offended if the person declines.
- Ask 'Do you have any specific requirements?' if you're unfamiliar with a situation.
- Treat the patron with a disability as the expert about their disability and requirements. Saying 'What's wrong with you?' or 'You don't look like you have a disability' are definitely unacceptable.
- Keep in mind that it's not unusual to feel uncomfortable or confronted when first dealing with issues of disability. Just try to relax and be helpful.
- Try to rephrase your answer if you're asked to repeat something.
- Write things down if necessary.
- Be aware that some behaviour, such as short attention span, mood extremes, language and comprehension difficulties, limited concentration, drowsiness and thirsty, dry mouth may be caused by side effects of medication or a variety of disabilities. Be considerate with requests to take drinks into auditoriums and be clear, calm and confident in your communications.
- Give your name, talk to the person directly and say goodbye when leaving (particularly for people with a sight disability).
- Don't avoid or be embarrassed about using words that may refer to a person's disability, such as 'see' if they have a vision disability or 'walk' if they are in a wheelchair or use sticks. These are everyday words and don't cause offence.

Like any other audience segment, it takes time for word to get around and for people to try a new service. It is important to persist and to recognise that changes made to attract people with a disability inconvenience no-one and benefit many more than just the target audience.

Product

This section discusses straightforward ways to change the product your organisation is offering to make it more accessible.

Programs, Guides and Labels

These are very important to someone with a disability, particularly someone with a hearing or sight disability. They help that person to orientate themselves to the production, show or event.

- Make material for the public available in alternative formats whether it's specifically meant for people with a disability or not, for example, use large print versions of written material available.
- Offer a script, synopsis of the performance, or a written version of the audio tour. This is especially important for people with a hearing disability or acquired brain injury.
- Use a tactile map to give an impression of an artwork or sculpture that cannot be seen or touched. These can be embossed images produced on heavy paper or moulded in plastic.
- Use Braille labels. These should also have a descriptive element.
- Mount labels at a level where everyone is able to read them. This includes people in wheelchairs and children.
- Say how much wheelchair access is available on visitor's guides and plans. Try not to only indicate where the toilets and lifts are. Is there access to all facilities?
- Use desktop publishing software, photocopier enlargements and personal stereos or 'walkman' as simple ways of improving access.

On the Stage

There are ways of making your production more accessible. These include the use of sign language and also a fresh awareness of the roles people with disabilities portray.

" It's possible to be sensitive to these issues without compromising artistic standards. "

- Try to include sign language interpreted and audio described performances as a regular part of the season.
- Avoid old stereotypes of using disability as a metaphor for evil or to portray tragedy.
- Avoid more modern stereotypes, such as disability as a medical story and the 'super cripple' overcoming incredible odds.
- Use actors and performers with a disability in roles that portray a disability.
- Use actors and performers with a disability in non-disability roles.

Scheduling

The timing of the events can be crucial to people with disabilities:

- **Learn through your consultation** with people with disabilities what times are more suitable for them and for yourselves. Some people with disabilities and older people do not work. Daytime sessions are often the best for these people.
- Be aware of school holidays when scheduling access programs such as tactile and Sign Language interpreted tours. Many people may be uncomfortable in crowds, such as people with restricted mobility, schizophrenia or acquired brain injury. Try tailoring your access programs to school children with a disability during these periods.

People with a disability may rely on support workers, which places restrictions on attending morning and evening events. Galleries, museums and theatres are available in the afternoon but concerts and opera rarely are. The afternoon is also a preferred time for many older people.

Place

Accessing the Venue: Getting there

Access begins by getting your customers to your venue. Knowledge of the public transport available, good parking, set down areas for taxis, and clear signs help all of your visitors.

- Make staff aware of the area's public transport routes and times.
- Make staff aware of areas where taxis, including accessible taxis, can comfortably set down passengers. How far is this area from the main entrance?
- Put reserved parking spaces for people with a disability as close to the venue entrance as possible. Accessible parking bays are generally wider than usual to allow for wheelchairs on either side.
- Find out the nearest secure parking areas if parking is not provided at the venue. What is the condition of the route to the venue? Is there a proper footpath? Is there a steep hill? How many steps are there?
- Offer discounted or free parking in the nearest secure parking area.
- Give a realistic assessment of the safety considerations of the area, especially at night. Be aware of safety issues if, when closing at night, patrons are still waiting for taxis.
- Offer a fact sheet detailing all this information and including a map. Post it out, hand it out, and keep copies at the box office/reception for the staff and customers.

Outside the Venue

Physical access has to be considered outside the venue. The following suggestions look at things you can do.

- Enable all patrons to use the main entrance.
- Keep entrances well-marked and well-lit at night.
- Use dropped kerbs to help people crossing roads or moving from parking areas to your venue.
- Make sure paths, steps, ramps and entrance ways are made from a non-slip material, have a clear edge strip and are well-maintained.
- Put handrails up for steps and ramps.

Inside the Venue

Improving physical access inside your venue means reassessing the layout of your venue from a fresh perspective.

" At Disneyland there is a guide to its facilities and activities for people with visual impairments. People with disabilities in the USA expect to have free range within an institution. We need this in Australia. "

- Make sure your box office, reception and information areas are close to the main entrance. It should be clearly defined, well-lit and at a height accessible to all, including those in wheelchairs.
- Check that doorways, corridors and display areas are unobstructed.
- Check that visitor flow-routes are wide enough for walking frames and wheelchairs.
- Avoid using posts, single steps, projections and overhangs. If you can't change these immediately then highlight them by lighting or changes in textures and colours of the floor or wall, to reduce the risk of falls and injuries.
- Use clear labelling and colour coding on your venue map. Make it clear what areas are accessible.
- Use non-slip floor coverings. Don't use busy patterns that hide changes in the level of the floor.
- Use doors that open easily. Check that the handles are easily reached.
- Provide seating. Many people are unable to stand for long periods.
- Do not allow patrons to sit on stairs as it blocks the way for others.
- Use flashing light theatre bells and fire alarms as well as audio versions.
- Consider converting lift information to audio control. This can be done using computer software. Include information about what is located on each floor.

- Give warnings if using glare, mirror effects, reflections, flickering and strobe lights, and sudden changes from light to dark.
- provide an accessible telephone in the foyer.
- Welcome the guide dogs of people with a vision or hearing disability. Guide dogs do not misbehave or pose a hygiene risk. If the dog is unable to enter the theatre or auditorium, make 'dog-sitting' available in the lobby. Give the dog water and bring it to its owner at the interval and at the end of the performance.

Inside the auditorium

- Make aisle seats available for those who request them.
- Offer people using wheelchairs the opportunity to transfer to a theatre seat.
- Consider a flexible seating plan in theatres and auditoriums where people in wheelchairs or walking frames can sit with friends. Many allocated wheelchair places are often to the side or back of a venue, restricting the person's view and helping to create a sense of segregation since people can't sit with friends.
- Offer tactile or guided vision disability tours. Check that staff are aware that people with a vision disability may lean towards an exhibit. They should not be treated as a security threat. For theatre companies, offer a pre-show tour of the set.

Signs

Use signs to show people with disabilities what facilities are available for them. These include things such as audio guides, staff assistance, large type labels and toilets.

- Check that your signs are clear, prominent, and well-lit with maximum contrast. Place signs at a consistent and suitable height throughout the building.
- Use a key to explain what each symbol means.
- If you choose to use symbols to make space on your literature (although this should still be accompanied by written information on an access leaflet) make sure the symbols are meaningful and easily interpreted.
- Use internationally recognised symbols.

Price

Ticket Pricing

Living with a disability can be expensive. People with disabilities often have a limited amount of money available. Ticket pricing must be seriously considered as a marketing tool to attract people with disabilities. The benefits for your organisation are the potentially loyal audience you will be cultivating.

- Use discounted tickets to attract people with a disability, as with other audience segments. By promoting comprehensive concessions, regular visits are encouraged. This contributes to better attendance throughout the season.
- Offer discounted tickets to the support person as well. People with a disability may need or prefer to be accompanied by a companion. Market research conducted by Arts Access shows that the issue of free or discounted tickets for carers and companions is a crucial factor in attendance by people with disabilities.
- Try using a tiered pricing strategy similar to those available to young people, the unemployed and older people. This recognises the potential impact this audience segment may have on the arts.
- Offer access seats at the same price as the cheapest seats. A person's disability may require them to sit in expensive seats to see the stage or to see a sign interpreter. Those in wheelchairs or needing to occupy aisle seats may be disadvantaged by their position in a venue.

Processes

Making sure your processes, such as providing information and ticketing, are suitable and open to everyone is a straightforward, cost-effective way of improving access.

Buying Tickets

- Try to improve remote access to the ticket office. Accessing a ticket office in person or by phone can be difficult. Improving service may include booking by fax, e-mail and the Internet. For example, Victoria's Arts Access EASE information service and booking is on-line.

" Many people with disabilities have fluctuating health and this can make advance purchasing difficult. "

- Relax ticket exchange conditions for people buying tickets for specific-needs events. Illness, accident and misadventure are disruptive for people with a disability. For example, the failure of an accessible taxi to arrive may mean the loss of the whole evening, often with no refund or replacement ticket available.
- Make exchanging tickets for all performances easy. Difficulty in exchanging tickets may also stop people from buying season or subscription offers.

Promotion

Letting people know that you have taken action to improve their access is a crucial part of your marketing strategy.

People with disabilities come in all shapes, sizes, and levels of ability. Their tastes vary from the classical to the zany. Sweeping generalisations such as 'deaf people like pantomime are of no more use here than statements like 'women like Mills and Boon' or 'kids prefer to see the Spice Girls'.

" People with disabilities come in all shapes, sizes and levels of ability. Their tastes vary from the classical to the zany... "

Advertising

- Include access information on the advertising you are currently using. It will be seen, read or heard by a percentage of people with a disability. Include a message, such as 'accessible venue, accessible program'.
- Promote access information to existing subscribers, as many may benefit from increased levels of accessibility and know others who would become new audience members because of it.
- Include questions on disability in your audience surveys. The information received will let you know the community's reaction to your initiatives and give you suggestions about areas for further improvement. The survey will also help to create awareness in the community of your organisation's efforts.
- Use disability organisations. Appendix 3 is a list of arts and disability organisations that publicise programs and venues to their members in printed and also alternative formats. This service is often offered free or for a small amount.
- Approach radio and television networks. They broadcast community service information and may advertise access services in return for a 'thank you' in the event program.
- Use 'Radio for the Print Handicapped'. This is available in all capital cities and accepts advertising for disability specific events, such as audio described performances and tactile tours of exhibitions.

- Advertise through more than one organisation.
- Advertise broadly through disability organisations.
- Use a mailing list to market more directly to people who will both benefit from services and facilities and have an interest in the art.
- Include people with a disability in your promotional material. This has been found to be successful in companies in the US.

Be aware that word of mouth networks are important to people with a disability. If a venue is found to be successful or not, word will spread.

"Don't worry about prejudging what may be required or expected, simply tell it as it is."

Brochures

- Give access information in season brochures, guides, programs and handbills.
- Simply tell it as it is when describing your facilities.
- Use symbols to save space on handbills and programs. Make sure the symbols you choose are meaningful. Letraset produce a set of standard symbols (distributed by Esselte -code IL5207 - ask your stationer to order it for you). There are also computer fonts available which include some access symbols. If you do choose to use these symbols, make sure that a key is available somewhere giving a clear and concise outline of what you mean by each symbol.
- Give a more detailed listing in the subscription and season brochures. Include the disability access information in the main sections of the brochures if you can. Try not to use a separate flier.

One way of presenting your information is to divide it into sections, such as:

- Public transport and parking
- Getting in
- Using the box office/reception

- Ticket pricing policy
- Seating in the auditorium
- Social facilities (bar, restaurant)
- Facilities such as toilets
- Communication assistance
- Taking care of your guide dog/wheelchair
- Events and performances
- Feedback.

Give a positive message. This is done not just by what you say but how you say it. !!

Language

Language is a powerful tool. It's not just what we say, but the way that we say it that can make all the difference.

The amount of information you give and the language you choose to use may, inadvertently, give a negative message. Compare your normal approach to potential party bookers ("Bring along 10 of your friends and you can get in free!") with the information you give to people with a disability (People with disabilities are catered for. Phone the box office"). Here the tone of the second message speaks to the reader, socially, in a different way. It can be interpreted by someone with a disability as saying any or all of the following, 'I don't know what to tell you', 'I see you as a problem', 'I don't understand you', 'I see you as different'.

The solution is to use truthful and easy to understand language that honestly details your facilities. The following is one example:

"Our auditorium has three spaces for people using wheelchairs, all of which are next to seats for your companions, and we can help if you would prefer to transfer to a seat for the performance. Your guide dog is welcome to stay with you, or we will dog-sit and provide water in the foyer until the interval, when the dog will be brought to your seat. If you are deaf, please ask for the dates of our sign interpreted performances (on some, but not all performances). The bar can only be reached up a steep flight of steps, but we can bring drinks into the auditorium for people with disabilities if you make your order known to an usher on arrival. We are keen to make your night out an enjoyable one - please tell us if there is something we haven't thought of and we'll do our best to put it right."

If in doubt, check out your language with people with disabilities. Think about being to the point and explaining what services and adaptations you have. The following is a list of words that you may find useful in your publicity.

Useful words and phrases

The following are acceptable words and phrases which may be of use in your publicity material.

- People with disabilities
- People with learning disabilities
- Deaf, or people with hearing disability
- Blind, or people with a sight disability
- People without a disability (as opposed to able-bodied)
- Person who uses a wheelchair (as opposed to wheelchair bound patrons or patrons confined to a wheelchair)
- Person with epilepsy (as opposed to epileptic)
- Person with a psychiatric disability (as opposed to mental patient or insane)
- Person with an intellectual disability (as opposed to mentally retarded or slow)
- Person with cerebral palsy (as opposed to spastic)
- Audio described performance

- Sign language interpreter (signer is inaccurate - you wouldn't call somebody translating into French a 'Frencher')
- Sign language interpreted performance. (A signed performance is one where all the cast would be using sign throughout - be careful to make the distinction)
- Accessible toilet, or wheelchair accessible toilet (as opposed to disabled toilet)
- Specific needs (as opposed to special needs)

All of these terms are preferred by people with disabilities. By using them, you let your intended audience know you are considerate of their needs.

Words and phrases to avoid

Avoid offensive terms such as 'cripple', 'dwarf' or 'midget', 'spastic', 'mongol' and inaccuracies such as 'invalid' or 'patient'. Try also to avoid value judgements such as 'sufferer from' or 'victim of' in public relations language, and disability sector terms such as 'client'.

The use of non-specific phrases, such as 'special facilities for people with disabilities' is also not particularly useful. It is much better to be clear about what you offer - flat access from the street, induction loop etc.



5

There are many resources available to help you improve your access. These include organisations that can offer advice, equipment that you can use and funding that may be available. The following section outlines these resources.

Disability awareness training

Disability awareness training (DAT) is an excellent starting point for addressing and improving all areas of access throughout an organisation. This training can promote a positive change in the attitudes of employers, staff and the general public towards the access rights and specific services required by people with a disability. Information, training and education about people with a disability is the key to understanding the difficulties and issues encountered and experienced by these people as consumers of the arts.

The arts industry has responsibilities under the Disability Discrimination Act (DDA) to provide venues and services that are accessible to people with a disability. DAT assists management, programmers and staff to respond appropriately to the needs of consumers with a disability in the light of the legislative framework.

DAT can cover customer service, venue access, disability awareness, adaptive technology, the implications of the DDA, adapting art forms and experiencing disability and can be tailored to an organisation's specific requirements.

Disability Awareness Training is available from most of the State and Territory arts and disability organisations listed in appendix 3. Disability-specific awareness training is available from organisations such as the Australian Quadriplegic Association and the state Royal Blind Societies.

Arts and Disability organisations

See the listing of useful arts and disability organisations in appendix 3.

Sign interpreted performances

Sign interpreted performances are those in which a specially trained sign interpreter translates the spoken or sung elements of a performance into sign language. The interpreters are professionals whose services are paid for by the organisation as an audience service.

Sign interpreters should have a copy of the script well in advance of the performance and should be able to meet the cast, designer and director in rehearsal to discuss any questions they may have.

The Australian Theatre of the Deaf, based in Sydney, provides advanced training for those interested in professional sign interpretation and can recommend interpreters to arts organisations. State associations of the deaf may provide these services outside New South Wales.

The Entertainment Access Service (EASE)

EASE is part of Victoria's Arts Access (contact details in Appendix 3). It includes a low cost ticket and specialised seating service and an information network providing details on access events and other arts-related matters to its subscribers.

EASE is an excellent outlet for information about your exhibitions, performances, events and other news. It has a large subscriber database of people you may not otherwise reach. EASE sends updates every four weeks to its subscribers, who include people with disabilities and major organisations. It offers services throughout Victoria.

EASE offers its subscribers lower cost tickets but also allows subscribers to book tickets with the service via phone, fax, telephone typewriter (TTY), e-mail or in person. EASE then handles the booking process, obtaining tickets through the appropriate agency and sending them to subscribers. Generally decisions about programming are consumer-driven. EASE attempts to provide tickets for popular mainstream events such as musical theatre, movies, ballet, opera and concerts. For smaller events EASE follows up specific requests by subscribers.

A recent survey found that EASE was reaching people who otherwise simply wouldn't have heard about arts events. The EASE service continues to develop and the demand for accessible, affordable seating is on the increase. In 1995 a total of 18,848 tickets were sold/distributed via EASE, as opposed to 15,180 in 1994 - a 24 per cent increase. EASE is providing a new and loyal audience for the arts. While there are similar individual pilot programs in Brisbane and Adelaide, EASE is unique in this country.

The Australian Caption Centre

With the increased use of film, video and multi-media across artforms the provision of captions is a further means of making the arts more accessible for people with a disability.

The Australian Caption Centre is a non-profit organisation that produces captions for television, video and commercials. Its ultimate aim is to make sure that all TV programs and videos in Australia are available with captions.

Audio description

Audio description is the process of making the visual images of theatre, exhibitions and other artforms accessible for people who are blind or have a sight disability. It takes the form of commentary and narration, which guides the listener through the program with concise, objective descriptions of new scenes, settings, costumes, body language and 'sight gags' placed between dialogue and song.

Audio describers are trained to notice the visual world with a heightened sense of acuity and to express the images verbally.

A patron receives the audio description through an unobtrusive earpiece and, in cases of live description, a receiver.

See appendix 3 for two organisations who offer audio description.



Equipment

Adaptive Vision Technology

- Tactual or tactile diagrams and maps are diagrams or maps on which the detail has been 'raised' to allow tactile reading with the hands for people who are blind or have a vision disability. The written text is either 'raised' or translated into Braille.
- Picture Braille is a computer program used to produce embossed Braille diagrams and graphs.
- Raised large print diagrams are tactile diagrams with large raised print labels rather than Braille for non-Braille readers.
- Bold print diagrams are simplified diagrams produced with large print labels.
- Speech synthesiser software is software that enables a person who cannot read the screen to hear what is written on the screen.

Adaptive Hearing Devices

An increasing number of organisations have installed listening systems to assist people with hearing loss. There are four main systems:

FM system

A radio system using a designated FM radio frequency to carry a signal to receivers or devices used by listeners within a limited range. Used on guided tours, the guide wears a transmitter with a microphone and the person with hearing loss wears a receiver attached to a headphone, earpiece or induction plate.

Hardwire system

The listener is directly connected to the sound source. A socket is positioned in a designated seat or in the wall or floor to take a plug-in device with headphones or earpieces provided by the organisation or the person with a hearing loss.

Infrared system

Sound signals are transmitted using invisible infrared light rays. Listeners use cordless receivers provided by the organisation or by themselves to listen.

The Audio induction loop

A microphone or sound source is connected to an amplifier's audio input. The signal is then fed into a wire, which is placed around the perimeter of the seating area. A listener within the loop-enriched area picks up the signal through a hearing aid equipped with a telecoil or by using a receiver. Portable loops are also available.

Other adaptive hearing devices include:

Captions

Captions are text displayed on televisions, videos and cinema screens to help people who are unable to hear the soundtrack. Those who have English as a second language and senior citizens may also benefit from captioning.

TTY telephone typewriter

This allows telephone communication between two people who are deaf, or a person who is deaf and a person who is not. By using a typewriter keyboard two people type messages to each other over the telephone line on a small digital display. By installing a TTY you could increase access and facilitate bookings.

TTY relay service

This is a third party relay system where an operator uses two telephones, one standard and one connected to a TTY machine. The operator relays a call between a person who is deaf using a TTY and a person who is not deaf using an audio telephone.

Modified pay phones

These include features such as touch-pad dialing, extended phone cords, hearing aid couplers, visual displays and hands-free dialing. Pay phones that only accept credit cards have volume control. Phone cabinets can be widened and phones lowered for access for a person in a wheelchair or using a walking frame.



Adaptive Mobility Technology

The Yellow Pages directory is full of lift manufacturers that cater for people with disabilities. There are many brand names, often for the same generic product.

Stair chairs

For people unable to climb stairs. A person sits in the stair chair and the chair is moved along a rail from one level to another. Stair chairs generally require no renovations and install directly onto the staircase.

Vertical or inclined wheelchair lifts or stair climbers

There are a variety of platforms available to accommodate a wheelchair. A fold-down seat for people not in wheelchairs but who may have difficulty climbing stairs can be included, which then caters for most mobility disabilities. There are interior and exterior versions. This type of product is widely used by the arts industry where lifts are not available.

Platform lift

A space saving alternative to ramps or elevators, often suitable for heritage buildings. Suitable for interior and exterior use. These vary from simple platforms to small vertical, enclosed individual lifts. Porch lifts are similar to platform lifts.

Ramp

While a permanent ramp system is better, temporary ramps can be easily constructed or hired. You can get advice from organisations such as the Australian Quadriplegic Association or Paraquad in each State and Territory.

Funding

There are a variety of avenues to explore when seeking funding to make your venue and programs accessible to people with disabilities.

As for any submission, it is important to contact the funding body first to determine their particular guidelines and closing dates. Try to find out as much as possible about the organisation, particularly their aims and objectives, the criteria they use for funding and any new funding programs they may be implementing.

Finding support from the local community can often be one of the most successful ways to fund a project. Local support can include:

- Limited funding from local governments through cultural/recreation/arts/community services departments.
- Limited funds for community activities from service clubs, such as Lions, Apex or Rotary.
- In-kind support. Businesses or organisations in the local area may support arts activities financially, donate materials, facilities and equipment or supply their services at reduced rates. For example, in-kind support may include providing people to help build ramps.

The following government organisations and departments either directly fund the arts or fund community-based projects that fit their criteria. Before preparing an application for funds, it is recommended you contact the relevant department to discuss your project.

Information on a range of funding programs can also be sourced via Artsinfo, the Department of Communications, Information Technology and the Arts' information service www.artsinfo.net.au; 1800 241 247.

Federal Government

Australia Council

P.O. Box 788
Strawberry Hills NSW 2012
Internet: www.ozco.gov.au
Phone: 02 9950 9000
Fax: 02 9950 9111

Visions Australia

Department of Communications,
Information Technology
and the Arts
GPO Box 2154
Canberra, ACT 2601
Phone: 02 6279 1000

Playing Australia

Department of Communications,
Information Technology
and the Arts
GPO Box 2154, Canberra, ACT 2601
Phone: 02 6279 1661
Fax: 02 6279 1697

Festivals Australia

Department of Communications,
Information Technology
and the Arts
GPO Box 2154
Canberra, ACT 2601
Phone: 02 6279 1665
Fax: 02 6279 1697
Messages: 1800 819 461

The Australia Foundation for Culture and Humanities

33-39 Lonsdale St
Melbourne, VIC 3000
Phone: 03 9207 7020
Fax: 03 9639 4505
Toll free: 1800 064 201

State Funding

State Government Agencies

Building improvements that include accessibility features may be eligible for funding from a capital grants program. It is important to first check with the agency in your State or Territory as to whether such programs are currently available. State and Territory governments each have a body that is responsible for the arts: Arts SA, Arts Victoria, Arts Queensland, Arts WA, Arts Tasmania, Northern Territory Department of Arts and Museums, artsACT and the New South Wales Ministry for the Arts. Although there are differences among these organisations, in general they oversee the operations of a number of state-owned cultural agencies, provide grants and services to arts organisations, local government and community groups and investigate policy development, research and planning. These bodies are largely responsible for capital works projects.

Community Support Funds

Community support funds direct a portion of government revenue from gaming machines in hotels/casinos to programs and projects that will benefit the community. These funds are available in Victoria, South Australia and Western Australia.

Every State and Territory has bodies such as an Arts Council, government and community-based ethnic affairs and multicultural organisations with arts components and Departments of Health and Sport and Recreation (or equivalent), all of which may have relevant funding available.

Philanthropic Trusts

The following are some key trusts with a record of funding art in the community. For detailed information and a more comprehensive list of trusts and foundations, refer to The Australian Directory of Philanthropy.

The Australian Association of Philanthropy

Level 3, 111 Collins St

Melbourne, VIC 3000

Phone: 03 9614 1491

Fax: 03 9654 8298

The Jack Brockhoff Foundation

Suite 3, 476 Canterbury Rd

Forest Hill, VIC 3131

Phone: 03 9877 9700

ANZ Trustees

21/530 Collins St

Melbourne, VIC 3000

Phone: 03 9273 2701

The Myer Foundation

Level 45, 55 Collins St

Melbourne, VIC 3000

Phone: 03 9207 3040

The Lance Reichstein

Charitable Foundation

Level 5, 165 Flinders Lane

Melbourne, VIC 3000

Phone: 03 9650 4400

The R E Ross Trust

Level 7, 24 Albert Rd

South Melbourne, VIC 3205

Phone: 03 9690 6255

6

Case Studies

The following two examples show how arts organisations have been able to successfully improve access to their venues. The results have been beneficial for the organisation and beneficial for people with disabilities. The examples are taken from research carried out in the United Kingdom and published in the Arts Council of England's *Access: Guidelines for Marketing to Disabled Audiences*.

Derby Playhouse

Derby Playhouse reported a marketing success after they began providing sign interpreted and audio described performances. The theatre already had good access for people who use wheelchairs and an infrared hearing system. Fifteen headsets are available for audio description.

Despite having very little previous contact with visually disabled people, the Playhouse contacted 'talking' newspapers and local associations for the blind. All were keen to disseminate information and those who responded were offered discounted tickets for themselves and a companion.

Over the first five described performances a total of 30 people with sight disabilities and their companions attended, yielding a profit on the test period of 70 pounds over expenses. Numbers increased steadily over the test period, and at the same time the audience for sign-interpreted performances climbed from 4 at the first show to 75 people with hearing disabilities at the latest.

This case study demonstrates that, even with limited resources, results can be obtained in a comparatively short period of time, given committed staff and effective liaison with outside organisations. There are plans to extend marketing of the audio description service over a wider geographical area and the theatre is confident that numbers will increase as more people find out about the service.



The Royal Theatre, Northampton

The Royal describes their policy towards visually impaired people as a major success story. They started by providing spoken introductions to performances once a month and these gradually developed with the support of the local blind association. Braille and large print notes are provided and blind visitors are given a tactile tour of the set and stage along with a brief introduction of the plot and characters.

Each month a piece is recorded for the local talking newspaper and each month at least 25 people book for the evening through the blind association, more arriving independently. The theatre's success has led to them now providing fully audio-described performances.

7

Conclusion

This guide has presented some effective ways to market the arts to people with disabilities. It has looked at how and why we should market to people with disabilities. It has discussed the legal obligations of an arts organisation and the fact that marketing to this group has benefits for people with disabilities, people without disabilities and for the arts organisations themselves.

It is not denied that the research and groundwork for this particular marketing effort will be time-consuming and, in that sense, costly. However, a coherent approach can attract enough new members to justify action, on financial grounds. Also the scope of the effort and the changes made to attract people with disabilities will inconvenience nobody and benefit a far greater audience than just those with disabilities.

Taking steps to cater for this audience will affect lives and social circles more, perhaps, than for any other audience. The parents, partners, children, and friends of people with disabilities will all feel more inclined to use a venue in which they can all enjoy a social occasion together.

Marketing to people with disabilities is a valuable part of your marketing strategy. It develops the whole audience in terms of loyalty and frequency of attendance. By putting into practice the steps outlined in this guide and improving access you will be following the law, helping people with disabilities to enjoy the arts, improving your economic return and making everybody feel more welcome.





appendices

Appendix 1. What kind of things do people need?

People with disabilities, in common with everyone else, come in all shapes and sizes. However, while most people can manage a variety of environments, people with disabilities actively need certain services and adaptations to be able to make use of what is on offer. Some of the things you may like to think about are listed here.

People using wheelchairs and those with mobility difficulties

- Ramps that comply with Australian Standards (standards Australia AS 1428.1)
- Accessible toilet with sink and amenities at wheelchair height
- Handrails on stairs and ramps
- Nearby accessible parking
- Vehicle set-down points close to main entrance
- Wheelchairs available for use in venues
- Dignified physical access to auditorium, bar/café, box office, foyer (eg not through backstage and up the service lift)
- Transfer spaces (where the person can come out of his or her chair)
- Spaces for people in wheelchairs (where person can stay in his or her wheelchair)
- Friendly trained staff willing to assist when required
- Signs inside and outside at a convenient, appropriate height
- Automatic doors, which are more accessible than heavy manual doors
- Wider doors sufficient for people in wheelchairs
- Height of telephone and other amenities appropriate for people in wheelchairs
- Accessible box office
- A person's wheelchair is part of their personal space
- Seats in all rooms and galleries (for people to rest)
- Even, slip resistant floors

Blind people and those with a slight disability

- Information about the venue and event in large print, on tape or in Braille
- Details about the nearest public transport

- Handrails on stairs and ramps
- Strips to mark the edge of steps
- Level, slip resistant floors
- Audio description
- Textured paving to the entrance
- Good lighting
- Facilities for guide dogs
- Varied textures in floor surfaces to denote changes in level
- Floor coverings that are neither busy nor dark
- Tactile maps, tours and touch tables
- Pre-visit information mail-out

Deaf people and those with a hearing disability

- Clear sign posting
- Clear speech, ensure the person can see your mouth
- Minimal background noise, including noise from other rooms and floors (use soft furnishings and insulation where possible)
- Hearing induction loops, infra-red system, or portable conference aid
- Good lighting
- Sign language interpretation
- Script or synopsis available
- Frontline staff with basic sign language and/or sympathetic hearing training
- Facilities for guide dogs
- Deaf awareness training for staff
- Flashing light theatre bells and alarms
- Print transcripts of museum or gallery 'audio tours'

People with a psychiatric or intellectual disability

- Speak clearly
- Keep content of sentences to one subject at a time
- Keep sentences short
- Use clear signs and labels
- Use large print
- Write things down for clarification
- Rephrase something if asked to repeat it
- Provide a written transcript of transactions
- If you are using a strobe or glitter ball in a performance, advertise this clearly at the box office
- Adults with intellectual disabilities need friendly, helpful staff who will not patronise them

Others

Some behaviour, such as short attention span, poor memory, distraction, extremes of mood and lack of concentration may be attributed to a variety of disabilities or could be a side-effect of medication.

General solutions

- follow the basic tips for people with a psychiatric or intellectual disability
- limit distractions and interruptions
- use eye contact
- use reassuring body language and gestures
- use a friendly tone
- ensure staff are easily identifiable
- be considerate regarding requests to take drinks into non-drink areas in the case of people taking medication



Appendix 2. The Venue

Adaptations: Free or minimal cost

- Handrails
- Braille signs
- Large print signs
- Braille and/or taped programmes
- Script and script synopses
- Reserved spaces in nearby car parks

Adaptations: Higher cost

- Ramps (can also be portable)
- Accessible toilets
- Hearing induction loops
- A lift

Services: Free or minimal cost

- Pre-show tour of the set for blind and partially sighted people
- Wheelchair spaces in the auditorium
- Well-informed and pleasant frontline staff
- Soundly structured ticket pricing policy with appropriate concessions

Services: Higher cost

- Fully qualified sign language interpreter
- Audio-description for blind and partially-sighted people

Appendix 3. Contacts

Arts and Disability Organisations

Disability in the Arts, Disadvantage in the Arts

Australia (DADAA)
National Coordinator
Pier 4 The Wharf
Hickson Rd
Walsh Bay NSW 2000
Phone: 02 9251 6844
Fax: 02 9251 6422

Access Arts

PO Box 624
Nundah, QLD 4012
Phone: 07 3260 6306
Fax: 07 3266 1577
TTY: 07 3260 6630
e-mail:
accarts@ozemail.com.au

Accessible Arts

Pier 4 The Wharf
Hickson Road
Walsh Bay, NSW 2000
Phone: 02 9251 6499
Fax: 02 9251 6422
e-mail: aarts@ozemail.com.au
website:
www.central.com.au/aarts

Arts Access Society Inc.

109-111 Sturt Street
Southbank, VIC 3006
Phone: 03 9699 8299
Fax: 03 9699 8868
e-mail: artsacc@vicnet.net.au
www.vicnet.net.au/~artsacc

Arts In Action

101 Halifax Street
Adelaide, SA 5000
Phone: 08 8224 0799
Fax: 08 822 0709
e-mail:
artsinaction@enet.com.au

DADAA (WA)

PO Box 1080
Fremantle, WA 6161
Phone: 08 9430 6616
Fax: 08 9336 4008
e-mail:
dadaawa@ozemail.com.au

DADAA (ACT)

B19, Gorman House Arts
Centre
Ainslie Ave
Braddon, ACT 2601
Phone: 02 6230 6505
Fax: 02 6247 7739
e-mail:
nardoo25@actonline.com.au

DADAA representative Tasmania

Mr Tim Thorne
PO Box 345
Launceston, Tas 7250
Phone: 03-6331 9658
Fax: 03-6331 9658
e-mail:
dadaa_tas@vision.net.au

Northern Territory

• Whilst there is no DADAA representative in the Northern Territory, advice and programs may be provided by the following organisation

Brown's Mart

Community arts
12 Smith St
Darwin NT 0800
Phone: 08 8981 5522
Fax: 08 8924 4188

General

Audio Description

**Audio Description
Association for the Blind**
(Majorie West, Co-ordinator)
454 Glenferrie Road
Kooyong Rd, VIC 3144
Phone: 03 9822 1111
Fax: 03 9822 0993

Queensland Performing Arts Centre

(Lesley McLennan)
PO Box 3567, South Bank,
QLD 4101
Phone: 07 3840 7444
Fax: 07 3844 1839

Sign Language Interpretation

**Australian Theatre of the
Deaf**
6/245 Chalmers St
Redfern, NSW 2016
Phone: 02 9310 1255
Fax: 02 9318 2186
TTY: 02 9318 2835
e-mail: atod@mpx.com.au

Captions

Australian Caption Centre

Level 4, 187 Thomas St

Haymarket, NSW 2000

Phone: 02 9212 5277

Fax: 02 9281 2198

TTY: 02 9212 3129

e-mail: acc@auscap.com.au

Accessible Information

Royal Blind Society

PO Box 176,

Burwood, NSW 2134

(Ms. Liz Stephens, Co-ordinator)

Phone: 02 9334 3333

Fax: 02 9334 3557

This list is not exhaustive. There may be equivalent organisations in other states or territories.

Appendix 4. Publications

Disability and arts/disability publications are a valuable tool when planning your marketing strategy for audiences with a disability.

The following is a list of the major arts and disability organisations in Australia. As an example, we have provided listings from one State, New South Wales, to give an indication of magazines or newsletters the organisation produces. How often they're published, their circulation and their deadlines are shown where available.

The organisations listed welcome arts organisations' interest and will publicise an access service, event or program. Most provide this service free of charge or ask for a small amount. When you contact an organisation ask about their deadlines, how regularly they're published in your State and how many people they reach.

Ability Network

GPO Box 909
Adelaide, SA 5001
Phone: 08 8377 2295
Fax: 08 8296 1688

Link

National Circ: 5,500
Bi-monthly: Jan/Mar/May...
Deadline: first of month prior to
month of publication.

Access Arts

PO Box 624
Nundah, QLD 4012
Phone: 07 3260 6306
Fax: 07 3266 1577
TTY: 07 3260 6630
e-mail: accarts@ozemail

Access Arts Newsletter

State Circ: 600
Quarterly
Deadline: first week of the month prior
to month of publication

Accessible Arts

Pier 4 The Wharf
Hickson Road
Walsh Bay, NSW 2000
Phone: 02 9251 6499
Fax: 02 9251 6422
e-mail: aarts@ozemail.com.au

Ace and Ace News

State Circ: 650
Quarterly

Alzheimers Australia

PO Box 191
Deakin West, ACT 2600
Phone: 02 6285 3648
Fax: 02 6285 3711
e-mail: secretiat@alzheimers.org.au

Future publications pending

Alzheimers Association of NSW

PO Box 42
North Ryde, NSW 2113
Phone: 02 9805 0100
Freecall: 1800 639 331
Fax: 02 9805 1665

In-touch

State Circ: 3,000
Quarterly

Arts Access

109-111 Stuart Street
South Bank, VIC 3006
Phone: 03 9699 8299
Fax: 03 9699 8868
e-mail: artsacc@vicnet.nat.au

News

State Circ: 500
Quarterly: Mar/Jun/Sept/Dec
Deadline: 2nd week of month prior to
month of publication

Ease Newsletter

State Circ: 386
Monthly
Deadline: 2nd week of month prior to
month of publication

Arts in Action

101 Halifax Street
Adelaide, SA 5000
Phone: 08 8224 0799
Fax: 08 822 0709

Newsletter

State Circ: 600
Monthly: newsletter

Learning Link

12-14 Pindari Rd
Peakhurst, NSW 2210
Phone: 02 9534 1710
Fax: 02 9584 2054
e-mail: learning@acld.asn.au

Newsletter

State Circ: 600-800
Quarterly: each school term

Australian Quadraplegic Association

PO Box 397
Matraville, NSW 2036
Phone: 02 9661 8855
Fax: 02 9661 9598
e-mail: aqa@ozemail.com.au

Quad Wrangle

National Circ: 5,500
Quarterly: Mar/Jun/Sept/Dec
Deadline: 2nd week of month prior to
month of publication

Autistic Association of NSW

PO Box 361
Forestville, NSW 2087
Ph: 02 9452 5088
Fax: 02 9451 3447

Keynotes

State Circ: 1,000
Bi-monthly: Feb/Apr/Jun ...
Deadline: fortnight before month of
publication

Better Hearing Australia

29 Burwood Rd
Concord, NSW 2137
Phone: 02 9744 0167
Fax: 02 9744 7492
TTY: 02 9744 0167
Better Hearing (SA only)
National Circ: 400
Quarterly

Whisper

Local (Sydney)Circ: 400
Quarterly

**Brain Injury Association of
New South Wales**

PO Box 2636
North Parramatta, NSW 2151
Phone: 02 9890 9032
Freecall: 1800 802 840
Fax: 02 9890 9033
e-mail: biansw@healey.com.au

Brain Injury Assoc. Newsletter

State Circ: 600
Quarterly: Mar/Jun/Sept/Dec
Deadline: first of month prior to
month of publication

Council on the Ageing

6th floor, 93 York St
Sydney 2000
Phone: 02 9299 4100
Fax: 02 9229 4414

Cota News

State Circ: 4,000
Quarterly: Feb/May/Aug/Oct

Scoop

Sent to seniors' clubs and organisations
Quarterly Circ: 4,000

DADAA (WA)

PO Box 1080, Fremantle, WA 6161
Phone: 08 9430 6616
Fax: 08 9336 4008
e-mail: dadaawa@ozemail.com.au

DADDA (WA) News

State Circ: 500
Quarterly

Diabetes Australia NSW

GPO Box 9824
Sydney, NSW 2001
Phone: 02 9552 9900
Fax: 02 9660 3633
e-mail: dansw@talent.com.au

Dia-Tribe

State Circ: 28,000
Quarterly: Jan/Apr/Jul/Oct

**Down Syndrome
Association of NSW**
PO Box 2356,
North Parramatta, NSW 2151
Phone: 02 9683 4333
Freecall: 1800 811 629
Fax: 02 9683 4020
e-mail:
dsansw@hartingdale.com.au
website:
www.span.com.au/downsynd_nsw/

Newsletter
State Circ: 1,500
Quarterly

**Family Resource and
Network Support**
PO Box 351
Croydon Park NSW 2113
Phone: 02 9799 4333
Fax: 02 9798 5115

Frans Newsletter
Local Circ: 440
Quarterly: Mar/Jun/Sept/Dec
Deadline: mid-month prior to
month of publication

House With No Steps
PO Box 93
Frenchs Forest, NSW 2086
Phone: 02 9451 1511
Fax: 02 9452 5932

Boomerang
Half yearly: Mar/Aug

**Multiple Sclerosis (MS)
Society of NSW**
Private Bag Q1000
PO QVB, 2000
Phone: 02 9287 2929
Freecall: 1800 042 138
Fax: 02 9287 2987

Mag Scene
State Circ: 3,500
5 times a year

**Muscular Dystrophy
Association of NSW**
Locked Bag 9923,
Beaconsfield, NSW 2014
Phone: 02 9697 9111
Fax: 02 9697 9092

Talking Point
State Circ: 900
Quarterly: Mar/Jun/Sept/Dec
Deadline: first of month prior
to month of publication

National Recreation Network
Phone: 02 6282 5179
Fax: 02 6285 3714
e-mail: nican@spirit.com.au

Nican Newsletter
National Circ: 1,200-1,400
Quarterly: Mar/Jun/Sept/Dec
Deadline: first of month prior
to month of publication

**National Council for
Intellectual Disabilities**
PO Box 181
Fyshwick, ACT 2609
Phone: 02 6280 8858
Fax: 02 6280 8868
e-mail: ncid@peg.apc.org
website:
www.peg.apc.org/~dice

Interaction
National Circ: 2,000
Quarterly

**NSW Council for
Intellectual Disabilities**
22-36 Mountain St,
Broadway, NSW 2007
Phone: 02 9211 1611
Freecall: 1800 424 065
Fax: 02 9211 2606

C.I.D. News
State Circ: 1,000
Bi-monthly

Northcott Society
PO Box 4055
Parramatta, NSW 2124
Phone: 02 9890 0100
Fax: 02 9683 2827

Contact
State Circ: 2,500
4 monthly: Apr/Jul/Nov
Deadline: month prior to
month of publication

Paraquad

33-35 Burlington Rd,
Homebush, NSW 2140
Phone: 02 9764 4166
Fax: 02 9764 2391
e-mail: paraquad@hutch.com.au

Paraquad News

State Circ: 6,500
Quarterly: Mar/Jun/Sept/Dec
Deadline: first of month prior to
month of publication

**Parents Council for
Deaf Education**

Phone: 02 9871 3049
Fax: 02 9871 3193

Sound News

Quarterly: Mar/Jun/Sept/Dec

Royal Blind Society of NSW

PO Box 176
Burwood, NSW 2134
Phone: 02 9334 3333
Fax: 02 9747 5993
e-mail: itis@rbs.org.au
website: www.rbs.org.auClient

Client Newsletter

State Circ: 13,000
Audio cassette
Bi-monthly: Feb/Apr/Jun ...
Deadline: 2nd Friday of odd
numbered month

Schizophrenia Fellowship of NSW

PO Box 111
North Ryde, NSW 2113
Phone: 02 9878 2053
Fax: 02 9878 1270

SFNSW Newsletter

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Appendix 5. Further Reading

ACROD	<i>Accessible Buildings for people with disabilities.</i> Information kit, 1992.
Delin, A. and E. Morrison.	<i>Access: Guidelines for Marketing to Disabled Audiences.</i> The Arts Council of England, 1993.
Dickman, S.	<i>Arts Marketing: The pocket guide.</i> Centre for professional Development, 1997.
Disability Services Commission WA	<i>Getting There: Access awareness package.</i> 1993.
Gration, N.	<i>Disability fact pack.</i> DADAA National Council and the Australia Council. 1998.
Welsh, D. and J. London.	<i>Arts and Disability.</i> Australia Council. 1995.
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ACROD (1994)	<i>Accessing Sydney, A handbook for people with disabilities and those who have difficulty in getting around,</i> ACROD.
Arts Council of Great Britain (1985)	<i>A Code of Practice to Allow Arts Organisations to Meet the Needs of People with Disabilities,</i> London: Arts Council of Great Britain.
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Arts Council of Great Britain (1993)	<i>All Clear - Arts Access Questionnaires,</i> London: Arts Council of Great Britain/ All Clear Designs.
Arts Council of England (Rev. 1994)	<i>Access: Guidelines for Marketing to Disabled Audiences.</i> (Delin, A. & Morrison, E.) London: Arts Council of England.
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Pearson, Anne (1985)

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Australia Council (1997)

Australian Quadriplegic
Association (1994)

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Services and Health (1997)

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Appendix 6. Web sites

Accessible Arts	http://www.central.com.au/aarts
ARTDIS Art and Disability Home Page	http://thecity.sfsu.edu/~niadektz
Arts Access	http://vicnet.net.au/~artsacc/artsacc.htm
Arts Connection - Creating opportunities in the arts for people with disabilities in Hampshire and the Isle of Wight	http://www.artsconn.demon.co.uk
Arts Equality	http://wheelie.tee.ac.uk/local/clevarts/source/arts.htm
Arts Wire	http://www.artswire.org/ArtsWire/
Australia Council for the Arts	http://www.ozco.gov.au/
Disneyland Disabled Guest FAQ	http://home1.gte.net/phoenixa/disney/
EKA - A US marketing firm that works within the Disability Sector	http://disability.com/ekawash.html
National Endowment for the Arts	http://arts.endow.gov/Archive/Features/Joel.html
National Disability Arts Forum	http://www.disabilitynet.co.uk/groups/ndaf/introdaf.htm
University of Technology, Sydney	http://uts.edu.au
What is Audio Description?	http://www.artswire.org/artswire/www/ad/home.html
Very Special Arts	http://www.vsarts.org

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